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JULIAN BARNES'S WORKS IN THE SIGHT OF WORLD LITERARY CRITICS

ANNOTATION

In the recent years, British author Julian Barnes's works have emerged a huge interest among a broad range of readers. The authors of the article examine the English novelist, short story writer and author of detective novels, Julian Barnes's role in contemporary English literature and his position as the brightest representative of postmodernism. Although numerous prolific scholars like J.Derrida, J.Lyotard, B.Roland, J.Baudrillard and certain other theorists, defended postmodernism as a literary movement some literary critics regard it as highly controversial. Hence, as some critics claim, Julian Barnes's legacy as a postmodern writer remains uncertain. Julian Barnes's contemporary literary critics such as Vanessa Guignery, Peter Childs, and Merritt Moseley's all-encompassing studies and much more profound investigations of his works are aimed to be considered to affirm his literary contribution to postmodernism. Comparing diverse and worldwide interpretations of Julian Barnes's works, searching for the specific features of the postmodern literary trend manifested by the author and determining the novelist's postmodern literary-aesthetic role in the development of the movement are accepted as the major principles of the research work. Although categorizing the author's works on the brink of postmodernism cannot establish a whole spectrum of comprehension, the effective results of worldwide studies on the novelist's works will prevent most

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JULIAN BARNES IJODI JAHON ADABIY TANQIDCHILARI NIGOHIDA

ANNOTATSIYA

So'nggi yillarda britaniyalik qissanavis va detektiv romanlar muallifi Julian Barnesning asarlaridagi qiziqarli mavzular kitobxonlarda katta qiziqish uyg'otmoqda. Maqolada yozuvchining zamonaviy ingliz adabiyotidagi o'rni va postmodernizmning eng yorqin vakili sifatidagi mavqeini teranroq mushohada qilish ko'zda tutilgan. Postmodernizm adabiy oqim sifatida J.Derrida, J.Lyotard, B.Roland, J.Bodriyar va boshqa ko'plab nazariyotchi olimlar tomonidan chuqur tahlil qilingan bo'lsa-da, u ba'zi adabiyotshunoslar tomonidan o'ta ziddiyatli oqim sifatida baholanadi. Shuningdek, ayrim tanqidchilarning ta'kidlashicha, postmodernizm yo'nalishi bo'yicha ijod qilgan Julian Barnes adabiy merosining qaysi yo'nalishga taalluqli ekanligi noaniqligicha qolmoqda. Yozuvchining ijodini o'z asarlarida yorqin aks ettirgan zamonamiz adabiyotshunoslaridan Vanessa Guvineri, Piter Chaylds va Merit Mozellarning tanqidiy qarashlarini o'rganish va muallifning asarlaridagi badiiy g'oyalarni chuqurroq tahlil qilish orqali biz uning postmodernizmga qo'shgan hissi haqida aniq bir to'xtamga kelishimiz mumkin. Julian Barnes asarlarining jahon miqyosidagi talqinlarini taqqoslash, muallif tomonidan o'z o'rnida va zamon ruhiyatini aks ettirish maqsadida qo'llanilgan postmodern adabiy yo'nalishning o'ziga xos xususiyatlarini ochib berish va bu oqimning taraqqiy etishida romannavisning postmodern badiiy-estetik g'oyalari orqali uning o'rnini aniqlash tadqiqot ishining asosiy tamoyillari sifatida qabul qilindi.

literary critics and contemporary postmodern readers from confusion and misunderstanding in case of the author's main message and the essence of his masterpieces.

Key words: Julian Barnes, postmodernism, controversial, uncertain, interpretations, postmodern, literary-aesthetic.

Garchi, yozuvchining asarlarini postmodernizm nuqtayi nazaridan turkumlash to'laqonli tushunchalar spektrini yarata olmasa-da, muallifning asarlari bo'yicha jahon miqyosida olib borilgan tadqiqotlarning samarali natijalari ko'pchilik adabiyotshunoslar va zamonaviy postmodern ixlosmandlarini adibning durdona asarlaridagi asl mazmun va mohiyatni anglab yetishga undaydi va bu borada yuzaga kelishi mumkin bo'lgan chalkashliklar hamda tushunmovchiliklarning oldini oladi.

Kalit so'zlar: postmodernizm, ziddiyatli, noaniq, talqin, postmodern, badiiy-estetik, spektr.

INTRODUCTION

Julian Barnes as one of the brightest representatives of postmodernism is highly acknowledged and constantly reviewed for his works "Flaubert's Parrot", "A History of the World in 10 ½ Chapters" and for his recent novel "England, England". Julian Barnes, a leading postmodern novelist of the new millennium, has received substantial amount of both positive and negative criticism. At this point, we believe, he deserves higher recognition in world literature comparing to such a modest acclaim. However, we are inclined to enumerate several of them as much as in our endeavor before to sit for our own analysis of his works.

METHODS

Vanessa Guignery, a major figure in contemporary literature critical studies and professor of contemporary English and Postcolonial Literature should be highly acclaimed for her numerous works devoted to Julian Barnes's life and creative works. So far, Vanessa Guignery has authorized a number of books and essays on Julian Barnes' works, including "Julian Barnes from the Margins. Exploring the Writer's Archives" (2020), "The Fiction of Julian Barnes" (2006) and "Conversations with Julian Barnes" (2009) and the work was co-edited with Ryan Roberts, as well as the webmaster of julianbarnes.com. "Julian Barnes from the Margins: Exploring the Writer's Archives" by Vanessa Guignery is a fascinating work of scholarship about Julian Barnes's creative process that Barnes himself read in draft and commented on it prior to its publication. Guignery taps her vast knowledge of Barnes's work to uncover delightful surprises from the rich archive of materials held at the Harry Ransom Center. In doing so, she creates a lasting and unique study of the author, his writing, and his creativity. Guignery firmly established herself as the world's foremost expert on Barnes's writing with a book like no other written on the author did. However, our primary focus is drawn towards Guignery's "The Fiction of Julian Barnes" as far as it provides a brief biography and refers to the essential works of criticism on Barnes. Most intriguingly, the critic arranged the book in 10 ½ chapters in respect to Julian Barnes's masterpiece "A History of a World in 10 ½ Chapters". In

the initial chapter, she analyzes Julian Barnes's "Metroland" as a witty bildungsroman with the manifestation of interviews with Barnes about the autobiographical basis of the novel. Along with the thorough investigation of mixed reviews by Paul Bailey, Bernard Levin and David Williams about wit, irony and characterization, the critic examines Matthew Pateman and Richard Todd's references on intertextuality. The second chapter of the book is devoted to a perceptive examination of retrospective jealousy and imaginary cuckoldry in Julian Barnes's "Before She Met Me" discussed by Frederic Monneyron, Mark K. Millington and Alison S. Sinclair. Here the literary scholar emphasizes Philip Larkin's sympathetic letter and reviews done by Anthony Thwaite and Frank Kermode about the mixture of comedy and tragedy portrayed in the novel.

The next chapter is completely dedicated to the interviews with Barnes about the use of a pseudonym Kavanagh, Merritt Moseley's analysis of the handling of the detective genre in the Duffy novels and of their relationship with Barnes's other fiction. On the other hand, our main interest befalls in the fourth chapter as Barnes's "Flaubert's Parrot" is investigated broadly by several critics from the point of view of postmodernist experimentation. In the forthcoming chapter, we are to discover literary critic Richard Pedot's analysis of "Staring at the Sun" on the attitude of knowledge to power. And of course, the problematizing of historical discourse or "A History of the World in 10 ½ Chapters" is reviewed in the chapter six, where we perceive, Barnes was the reason for the argumentative separation among a huge number of literary scholars to define the future of not only novel writing but also fiction as well. In the following two chapters, the classic theme of love in contemporary postmodern life is seen as the major issue in "Talking it Over" and "Love" by a variety of reviewers and the fragility of truth under politics is revealed in "The Porcupine" by Matthew Pateman, a contemporary literary critic and the author of "Julian Barnes and the Popularity of Ethics". In the chapter nine, if "England, England" is being compared under the theories of Jean Baudrillard, then the chapter ten assists to realize the mechanisms of memory in the two collections of short stories, "In Search of Lost Times: Cross Channel" and "The Lemon Table". Surely, as it was mentioned above, half chapter, called conclusion discusses Barnes's latest novel "Arthur & George" from a rather bizarre point of "Beginning with an Ending". Through a deep examination of the book, "The Fiction of Julian Barnes" by Vanessa Guignery we are assured that Barnes's production is far from being complete and that there, still, remains room for future novels, short stories and essays, room for new beginnings and merely for further criticism both heated and neutral.

Another most distinguished and practical for all the times works about Julian Barnes and his novels is certainly "Contemporary British Novelists: Julian Barnes" (2011) by Peter Childs. He is one of the leading figures in contemporary literary criticism and a notable scholar who has edited or written over twenty books on diverse subjects ranging from contemporary British culture to post-colonial theory. His "Contemporary Novelists: British Fiction Since 1970" for Palgrave Macmillan and "Modernism and the Post-Colonial" are regarded as the most significant and

informative books written in the field of literary theory and criticism. The book – “Contemporary British Novelists. Julian Barnes” offers broad critical introductions to readers, researchers and everyone who is interested in Julian Barnes’s most exciting and challenging writings. Through detailed analysis of his work, this series presents lucid interpretations of the author who has sought to capture the sensibilities of the late twentieth and twenty-first centuries. Peter Childs points out that we might as well explore the ways of contemporary aesthetics in Julian Barnes’s prose that are reproduced, refined and repositioned. In the initial chapter of the book, through the explicit plot analysis of “Metroland”, Peter Childs reveals the beliefs of the two adolescents embedding the late nineteenth century aesthetics. They are assured that “life is open to meaning, interpretation, and correspondences” [Childs P., 2011; 20] and literally more concerned “About to be less deceived” in “their Metroland”. In his investigation of the novel “Before She Met Me” Peter Childs compares the main character – Graham’s jealousy to Shakespeare’s “Othello” and to even ‘the beast and the monk’ in the chapter 22 of E. M. Forster’s “Howards End”. He further claims that Barnes’s second novel “Before She Met Me” has a specific place in his development as a novelist and enlightens the readers about the relationship in the 1960s, how “the 1960s changed sexual manners but not feelings, and emphasizing how difficult it can be to control primitive but unwanted emotions” [Childs P., 2011; 35]. Generally, men were expected to know about their women’s past as much as they wanted to know before starting their relationship, women were expected not to mind and it would be silly to worry about the things she had done before she met him. There were many attempts to justify the author’s position of the novel ending it with the suicide of the main character, Graham, but it would be more convenient to conclude that it was not only Graham’s tragic ending but also the start for the liberation of the sexual revolution. In the following chapters of the book, Peter Childs draws his assumptions on “What happened to the truth is not recorded:...” by taking an in-depth look in “Flaubert’s Parrot”, dealing with the “Intricate rented world:...” in “Staring at the Sun” and further, indicating that it’s “Safe for love” in “A History of a World in 10 ½ Chapters”, because historical and logical and rather rational interpretation would deprive you from your belief that could stand most of the aspects enumerated above. In the analysis of the novel, “Talking It Over”, Peter Childs emphasizes the fact that everybody writes his or her own story of the same incident in his or her mind that might totally differ from one another when they talk it over. Why, because, perhaps, to find the truth you need different retold stories from a wider range of perspective. In ‘The Porcupine’, Barnes retold the story of those who had long been fooled and were now immunized against it as Childs verifies. “England, England”, as Childs accepts, is challenging our knowledge of the human history that “cannot relate”. Peter Childs ends his book by examining two major issues “Conviction and prejudice...” in “Arthur & George”. Both Vanessa Guignery, as mentioned above, and Peter Childs define Barnes’s 2005-novel “Arthur & George” in the very ending of their books, probably to hint at Barnes’s new era.

The next book, we are eager to consider, might help us as a general guide in the

interpretation and critical analyses of Julian Barnes's works. "Understanding Julian Barnes" (1997) by Merritt Moseley from "Understanding Contemporary British Literature" surveys the career of an innovative British novelist who has been shortlisted for the Man Booker Prize on three occasions. In this analysis of Barnes's distinctive qualities and of his place in the British literary establishment, Merritt Moseley, a professor of Literature and Language at the University of North Carolina at Asheville, USA, suggests that Barnes's greatest achievement is his ability to resist summary and categorization by imagining each book in a dramatically original way. In evaluating Barnes's fiction, Moseley discusses the novelist's admiration for Gustave Flaubert, identifies his technical and thematic concerns, and explores the intrigue surrounding his divided career as a writer of serious novels, published under his own name, and of detective thrillers, published under the pseudonym Dan Kavanagh. Moseley provides close readings of Barnes's book-length works, defending the writer against the charge that some of these volumes should not be considered novels at all and examining his commitment to writing books rich in the exploration of serious ideas. We have to point at the fact that the word "understanding" in the title of the book was deliberately chosen. According to Moseley, many willing readers lack an adequate understanding of how contemporary literature works, what the author is attempting to express and the means by which it is conveyed. Surely, the book does not provide a substitute for the works but rather prepare the readers and researchers for more profitable literary experiences.

One of the first notable critical research works on Julian Barnes's literary fiction was written at the very turn of the second millennium. James E. Martin, from University of Arkansas, in his Master's degree thesis entitled "Inventing Towards Truth: Theories of History and the Novels of Julian Barnes" shares his theoretical findings on postmodernity and examines Geoffrey Braithwaite, an "amateur" Flaubert scholar in "Flaubert's Parrot" to indicate how we seize the past in the mixture of the genres, that is the source of inspiration for postmodern novelists. Further, he analyzes Julian Barnes's several works such as "Before She Met Me", where he emphasizes "reductive historicist practices and the most dangerous tendencies of postmodernism" [Martin J. E., 2001; 26]. In the analysis of the novel, "Talking it Over", James E. Martin is concerned with a priority to "find other ways to determine the true and the beautiful" [Guignery V., 2006; 34]. Moreover, the researcher provides a remarkable space for the analysis of "A History of the World in 10 ½ Chapters", where he points out the overturn of the history, that Barnes not only has challenged but also offered a chance to explore. Moreover, one of the vital points in our research, James E. Martin confirms that linguistic skepticism is a "fact" of postmodern life in the investigation of the novel, "Porcupine".

The recent research on Julian Barnes's prose, that drew our attention – "The Postmodern Moment Has Passed"?! Postmodernism in Julian Barnes's "The Noise of Time" and "The Only Story" was carried out in 2019 by Anna Rottgers. She argues in her B.A. thesis, that the postmodern elements have been used by Barnes in his very latest novels "The Noise of Time" and "The Only Story" and thus postmodernism,

is not exhausted for the author. The research work briefly depicts the current state of postmodernism in the twenty first century world literature and brings forward some steady answers to the most essential questions by ensuing identification of stylistic and thematic characteristics of Postmodernism. Further, the study focuses on English postmodern literary themes and techniques that are called “Barnesian” [Rottgers A., 2019; 15] caused by the readings of the two novels mentioned above. Through her conclusions, we are expected to admit that postmodernism has arrived with some fresh wave in our contemporary life.

RESULTS

In our research, we have to highlight the fact that not only the novels by Julian Barnes received a respectable acknowledgment highly popularizing postmodern literary trend but also his short stories. For instance, Miquel Pomar Amer in his article “Experiment(ing) on the double with Julian Barnes” pinpoints double as one of the major features of postmodernism since the theme of “the double questions is uniqueness” [Amer M.P., 2011; 145] of every individual. Every individual feels unique which affirms his or her subjectivity and it regardlessly proves that the objectivity is a rare phenomenon.

Ivan Callus in his article in *Prague Journal of English Studies* reflects on emotion, memory, postmodernism and Englishness in Julian Barnes’s two notable works “Nothing to Be Frightened Of” and “The Sense of an Ending”. He states, “Many contemporary novels are ingeniously constructed and fiendishly clever, but they can appear to lack emotional resonance. Moreover, the daedal design of much contemporary fiction can frequently drive admiration and intellectual curiosity, but not ... love” [Callus I., 2014; 13]. Whereas, “Nothing to Be Frightened Of” by Barnes is a book dominated by a quite particular emotion, dread and thus “helps to reorient consideration of the representation of emotion in the contemporary English novel” [Callus I., 2014; 67]. The scholar highlights the necessity of emotiveness in Julian Barnes’s works with an instance from “The Sense of an Ending” with Tony’s statement where he declares “Of course, there were other sorts of literature – theoretical, self-referential, and mostly autobiographical – but they were just dry wanks. Real literature was about psychological, emotional and social truth” [Barnes J., 2011; 15]. More specifically their inclination toward this definition of literature, to accentuating the peculiarity of literary language has something preferentially related to Forster’s “education of the heart”, as Callus claims [Callus I., 2014; 4]. Barnes, in his novels, teaches us how to conduct a life, an entire enduring life. If mistaken in doing so, then there is nothing to be frightened of but to relearn emotions...

Tory E. from Eotvos Lorand University in Budapest in her article entitled “You can’t get by without the dream” presents a less examined dimension of Barnes’s writings – belief in “A History of the World in 10 1/2 Chapters”. She informatively highlights that this book has received considerable amount of criticism by numerous scholars such as Merritt Mosely, Bruce Sesto, Matthew Pateman, Vanessa Guignery and Frederick M. Holmes since its first publication. The author of the research work states

that although she considers the novel as a novel, she hence claims that the narrative by consciously stretching “the limits of the conventional novel in certain cases even violates them” [Tory E., 2014; 2]. The researcher further and much broadly explains the notion of belief based on the objective truth in the novel under the discussion and confirms famous contemporary literary scholar Vanessa Guignery’s views of “the postmodernist strategy of inscribing and subverting, installing and deconstructing” [Guignery V., 2006; 68].

DISCUSSION

The next study is probably closer to our current research on Julian Barnes’s postmodern works. “Julian Barnes and the Postmodern Problem of Truth” by Abigail G. Dalton from Wellesley College, Massachusetts, USA, was published in 2008. The author gives an explicit outline of postmodernism, Julian Barnes’s place in literature as a postmodernist novelist and further comparing Barnes’s works to realistic novel “Atonement” by McEwan to indicate each explores truth, subjectivity, love, and humanity in distinctly different ways. While “Chasing the author in “Flaubert’s Parrot”” in the heart of her research, she examines Barnes’s negotiations of art and life, fiction and biography. She then searches for “Objective truth in “A History of the World in 10 ½ Chapters” [Dalton A.G., 2008; 47] following the very steps of the author who realized the postmodern problem: the narrative of the history of the world is not linear; it has been twisted or curved over the periods. She in detail investigates the postmodern problem of truth in “Talking it Over” in ordinary people’s lives by a first-person narration.

As is defined in The Concise Oxford Dictionary of Literary Terms “*postmodernity is said to be a culture of fragmentary sensations, eclectic nostalgia, disposable simulacra, and promiscuous superficiality, in which the traditionally valued qualities of depth, coherence, meaning, originality, and authenticity are evacuated or dissolved amid the random swirl of empty signals*” [Baldick C., 2001; 201]. In order to consider the state of feeling fragmented as a first step towards the general understanding of fragmentary sensations, we would have to investigate the root of fragmentation in contrast to wholeness and plenitude. Fragmentation is seen rather a natural process normally meaning the process of fragmenting – breaking into pieces or being divided into some particular parts. It can also refer to the state or result of being broken up or having been divided due to particular modifications in the global society. In literature, “a genre or concept that fulfils its self-definition by being incomplete – fragmentary ... resisting totalisation” [Regier A., 2010; 4-5] fragmentation functions both as a necessary and natural tool to reveal the postmodernity in terms of synchronization. Hence, clearing our mind for the specific definition of postmodernism, we are assured that postmodernism is not only literary movement composing fiction but also a literary criticism transforming into anti-fiction. In “A History of the World in 10 ½ Chapters” by Julian Barnes, the “all-known and believed” history of the world is fragmented both to create fictional perception of it and harshly criticized it as generally totalized form from the position of postmodern anti-fiction. As far as postmodernists insist that they

“cannot aspire to any unified representation of the world, or picture it as a totality” [Niall L., 2016; 78] “A History of the World in 10 ½ Chapters” has perhaps more truthful portray of the world history comparing the available history written centuries ago. Barnes confirms that “We are all lost at sea, washed between hope and despair, hailing something that may never come to rescue us” [Barnes J., 1990; 137] relying on the interpretation of old stories known as history – termed as “the last great myth” [Baudrillard J., 1981; 50]. We suppose many postmodernists “deconstruct reason, truth, and reality because they believe that in the name of reason, truth, and reality Western civilization has wrought dominance, oppression and destruction” [Hicks S., 2004; 12]. Apart from fragmentation, postmodern world is systematically defined by simulacra – plural of simulacrum, a Latin word meaning “likeness or similarity” that is a representation or imitation of a person or thing. The world that has been depicted as “real” in general lost its initial value of being real under the shadows of simulacra – simulated world – pretending to possess the items or qualities or else attributes you are supposed to lose in the final stage as Sir Jack challenged, “*What is real? This is sometimes how I put the question to myself. Are you real, for instance – you and you? ... “You are real to yourselves, of course, but that is not how these things are judged at the highest level. My answer would be No. Regrettably. And you will forgive me for my candour, but I could have you replaced with substitutes, with ... simulacra, more quickly than I could sell my beloved Brancusi. Is money real? It is, in a sense, more real than you”* [Barnes J., 2000; 34].

Postmodern world possesses simulacra value the way it is described in “England, England”: “*We prefer the replica to the original. ... it is our intellectual duty to submit to that modernity and to dismiss as sentimental and inherently fraudulent all yearnings for what is dubiously termed the “original.” We must demand the replica, since the reality, the truth, the authenticity of the replica is the one we can possess, colonize, reorder*” [Barnes J., 2000].

Postmodernists as mentioned above are not eager to come to a central unique idea but choose carefully some “best-fitting” ideas from multiple sources that can fundamentally be termed as their aspiration for more eclectic nostalgia but all in all serves to the chore idea that had to take you to better times in the past. “*You – we – England – my client – is – are – a nation of great age, great history, great accumulated wisdom. Social and cultural history – stacks of it, reams of it – eminently marketable, never more so than in the current climate. Shakespeare, Queen Victoria, Industrial Revolution, gardening, that sort of thing. If I may coin, no, copyright, a phrase, We are already what others may hope to become. This isn’t self-pity, this is the strength of our position, our glory, our product placement. We are the new pioneers. We must sell our past to other nations as their future!*” [Barnes J., 2000].

The problem of postmodernity and its solid characteristics through the deep investigations of Julian Barnes’s works have been discussed in the article called “The ideology of postmodern world in Julian Barnes’s novels” by Dr. K. Valarmathy, an assistant professor from Narayanan College in Madurai, India, tried to reveal “the ideology of postmodern” [Valarmathy K., 2019; 357] society through the analyses

of Julian Barnes's works. Although he claims that Julian Barnes's extensive use of postmodern elements in his fiction demonstrates that he is a brilliant postmodern writer, there are no solid examples to justify and needs further investigation to bring forward any decent reference to affirm his postmodernity in his writing style or content.

Surely, postmodernism as a contemporary philosophical and literary trend and Julian Barnes's acknowledgement as a postmodern novelist has found its substantial amount of recognition in Russia by several literary critics namely Kireyeva N.V. In her book, entitled "Postmodernism in Foreign Literature" (2014) the literary critic initially highlights the characteristics of postmodern paradigm and discusses the importance of "black irony" [Kireyeva N.V., 2014; 4] in postmodern works created in the US with the examples from T.Pynchon's works. She then, analyzes the development of postmodern literary trend in British literature where she states the role of history in postmodern novel and postmodern fiction by comparing two notable works "The French Lieutenant's Woman" by John Fowles and "A History of the World in 10 ½ Chapters" by Julian Barnes. "A History of the World in 10 ½ Chapters" has mainly been investigated from a compositional point of view and its genre specificities. Another notable postmodern theorist from Russia, N.B. Mankovskaya in her work "The Aesthetics of Postmodernism" states J.Derrida's strong influence on the reformation of postmodern society and its aesthetics. We have to admit the fact that Derrida's deconstruction theory of the traditional fiction and plot was found its indirect implementation in several works by Julian Barnes. Her strong position in the exposition of postmodernism needs to be highly stressed as she broadly discusses postmodern features of fragmentation, allegory, black irony, paradigmatic context and intertextual association, which should be considered in the analysis of postmodern works. Although she never points at Julian Barnes's role as a postmodern author, she mentions that virtual tendencies of the plot deconstruction and intertextuality are characteristic of several novelists as well as Julian Barnes [Mankovskaya N.B., 2000; 317].

Contemporary Uzbek scholar and a leading figure in two latest literary movements Modernism and Postmodernism, Ulugbek Hamdamov in his book "World literature: Modernism and Postmodernism" confers the historical traces of both literary trends, their evolution and specific features. He then, analyzes not only world modernist authors' works but also shares his critical points of postmodernism and its growth in Uzbek literature. We found his statement about the future of fiction more thrilling and right to the point as he foresees postmodernism as anti-fiction, which brought the progress of fiction under a huge concern. However, we have to mention that Julian Barnes's works in the spectrum of postmodernity have not yet been analyzed in our country and therefore, needs further investigation and research to familiarize our readers with Barnes's legacy in postmodern fiction.

CONCLUSION

By following the pre-constructed principles of investigation of postmodern literary critics and their approaches to the problem of postmodernity in Julian Barnes's prose, we are fully assured that his works are highly distinguished by the literary

elements of postmodernism and thereby need to be analyzed further considering these specificities. From our modest point of view, his works were “not postmodernist upon their arrival, but nevertheless became central to shaping the moment of British high postmodernism in the 1980s” [Childs P., 2011; 2] as Peter Childs asserts. Initially, Julian Barnes’s postmodern works were not intended to please anyone but questioning the things that pleased everyone yet irritated the author that facilitated the critics to launch the central pivot of postmodern literary trend. He was in search of truth – that is typically known as unpleasant in most communities. Moreover, his latest works, gave him a leading position in advancing towards another wave of postmodernism. As far as postmodernism in literature has not yet found its utmost justification but in the process of another impulse, that leaping forward might acquire its theory from Barnes’s yet to be written works. Thus, this study can create a more convenient space and can supposedly lead us towards confidential assumption that Julian Barnes is surely a postmodern literary representative in whose works we are inclined to see a truthful view of postmodern aesthetic ideas of every known facet of our existence.

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